

DELIUS SOCIETY

NEWSLETTER



NEWSLETTER  
of the  
DELIUS SOCIETY

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## EDITORIAL

Whether they have had a chance to read Gloria Jahoda's book "The Road to Samarkhand" or not, I am sure members of the Society will be interested to read Christopher Redwood's excellent review, which deals in a fair and discriminating manner with the controversial aspects of the book. In the Preface to his own book on Delius, Sir Thomas Beecham describes biography as "generally a severe and often gloomy affair, with unassailable veracity as its watchword". It was, no doubt, in order to avoid these undesirable qualities of severity and gloom, that Sir Thomas restricted himself occasionally to what he refers to as 'a wise portion' of the truth. When, later in the Preface, he says of Delius that 'he seemed on the whole to have lived, in comparison with the majority of his fellow-men, a decent and orderly sort of life' and further that 'I considered that I could safely take the risk (with Jelka's consent) of citing him as an orthodox type of the model husband' one cannot help but have doubts as to the veracity of what is to come, especially as these remarks follow paragraphs in which he speaks of the absurdity of sentimentalised biography. I hardly think Sir Thomas was really of the opinion that the majority of men lead anything other than 'a decent and orderly sort of life', but in any case, what has all this to do with the matter in hand? A biography should be as truthful an account of a man's life as circumstances will allow: where reservations have to be made, the text should make this clear.

That the truth may often be unpalatable must be admitted, but this is a criticism of ourselves, not of the subject. As a life is lived, so does it become objective historic fact. We may deplore these facts - that is our affair - but it would be more to our credit if we tried to learn from them and to understand. Mr. Dolittle's life, it will be remembered, was ruined by 'middle-class morality' and we do not compliment Delius if we try to bestow on him qualities of this kind. If there often appears to be a strange discrepancy between the lives of artists and their work, this may be because, basically, we have the wrong attitude to both.

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Malcolm Walker's article on 'Barbirolli and Delius' continues the practice of including the text of lectures to the Society in the Newsletter. I hope to do this in future, wherever possible, so that all those members unable to attend meetings will be able to keep in touch with the activities of the Society through the medium of the Newsletter. I was not able to be present on January 29th, but even so, found the text of the talk most enjoyable and illuminating, and I am sure that the recording details given at the end will be of the greatest value to collectors.

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The first four pages of the last Newsletter missed some last minute corrections which account for certain (I will not say 'all') oddities of grammar and punctuation. For this I do apologise and even more for the incorrect notice in 'Forthcoming Events' against the date '16th March'. This error has been corrected in our Secretary's 'Notes' and in future I will try not to achieve speed at the expense of accuracy.

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The October 1971 issue of 'Music & Letters' contained an article by Christopher Palmer entitled 'Delius and Percy Grainger', which investigates with a great deal of interesting details the similarities in artistic outlook between the two composers. I remember reading a newspaper criticism of a concert of Grainger's music about a year ago in which the writer concluded that 'Grainger was a very minor talent' or words to that effect. Be that as it may, by comparison with much that is inflicted on us as 'great', I find Grainger a constant source of refreshment and delight and I would willingly exchange two hundred Vivaldi concertos for any one of his compositions - even the 'Colonial Song' which I believe Sir Thomas Beecham described as the worst piece of music in the world. The time may come when Grainger will become fashionable, as Satie is now, but I hope not. He deserves a far better fate, if there is any justice in the musical world.

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Contributions to the Newsletter, and any correspondence in connection with its contents, should be sent to the Editor, 19 Maple Avenue, Maidstone, Kent.

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## FORTHCOMING EVENTS

22nd April. Delius Society 10th Anniversary Dinner at the White Hart Restaurant, Fyfield, Abingdon.

Thurs. 11th May The Music Club of London (36 Nottingham Place, London. W.1.) will present 'an introduction to the performances of Delius's "Koanga" at the Holborn Library Hall, 32 Theobalds Road, London. W.C.1. The contributors will be Felix Aprahamian and Christopher Redwood, and nearer the time the Music Club hope to hear that the producer, Douglas Craig, and one or two others associated with the production may be able to attend.

at 7.30 p.m.  
Admission 40p.

Sun. 14th May Concert "Delius and his friends" at the Collegiate Theatre, Gordon Street, London. W.C.1. (South of Euston Road). The Fidelio Quartet, the Martin Neary singers and other artistes.

\* at 7.30 p.m.

Tickets £1,  
75p & 40p.

From the Camden Festival Box Office.

Wed. 17th, Fri. Delius' opera "Koanga" - Charles Groves conducting the LSO at the Sadlers Wells Theatre, Rosebery Avenue, London. E.C.1. Buses to the theatre: 19, 38 from Piccadilly; 172 from Holborn, 171 from Waterloo or 77, 188, 196 and change at Holborn. Underground: Angel Station, Northern Line, is three minutes walk from the theatre.

\* 19th and Sat.  
20th May at  
7.30 p.m.

Tickets: £1.80 Front stalls and Front circle.  
£1.50 Stalls and circle.  
£1.30 Rear circle.  
£1 Rear stalls.  
60p and 30p Upper circle.

From either Sadlers Wells Theatre (remittances to be made payable to that theatre), or Camden Festival Box Office (remittances to be made payable to The London Borough of Camden).

An exhibition "Delius and America" will run for the duration of the Festival in the joint concourse of the St. Pancras Library and Shaw Theatre (on the Euston Road), and will be open during normal library hours, i.e. Monday to Friday 9.30 a.m. to 9 p.m. and Saturday, 9.30 a.m. to 5 p.m.

For events marked \* postal booking opens on the 20th March, and personal booking from the 4th April.

Sat. 20th May Annual General Meeting, to be held in the Opera Rehearsal Room, Sadlers Wells Theatre (Stage door entrance), to be followed by tea in the Rehearsal Room.  
at 3.15 p.m.

Reviewed by Christopher Redwood.

While many of us have not quite been able to make up our minds whether or not the promised Delius revival has in fact arrived, one certain revival has crept up on us almost unnoticed. I refer to the spate of books and articles on the composer which have appeared in recent years. The first of these books was "The Road to Samarkhand" by Gloria Jahoda, published in America in 1969. Then, in 1971, we had Eric Fenby's volume in the Faber "Great Composers" series, and early in 1972 there is to be one by Alan Jefferson in the Dent "Master Musicians" series. In addition to these, one has heard rumours of numerous other books in the embryo stage.

The subject of this review is the earliest of the volumes mentioned, "The Road to Samarkhand", which is at present unobtainable in this country, while the publishers investigate the possibility of a British edition. Nevertheless, some copies have found their way across the water, one of them into my eager hands.

The first significant point about the book is found very early on - before the first chapter, in fact. I refer to the dedication, which is to Mrs. Margaret Vessey. Readers will remember Mrs. Vessey's name. She is the daughter of Clare Delius, whose book on the composer, while of great interest in some respects, is probably the least accurate and reliable of those available until now. I suspect that some of the scorn with which certain commentators treat it may not be unconnected with her rather strange preface, in which she confesses an attachment to spiritualism, revealing that her book was written in response to a command "from the other side".

The other context in which members will have heard the name of Mrs. Vessey was at the time of the first showing of Ken Russell's Delius film. It seems that she and her family took exception to the declaration in the film that Delius was suffering from what he was, in fact, suffering from, and therefore attempted to persuade the B.B.C. not to release it on these grounds. As Mrs. Vessey is also acknowledged in the Preface as one of the author's chief sources of information, some readers may, therefore, be conditioned to expect some sort of bias at the outset of reading "The Road to Samarkhand". This is borne out insofar as there is no mention of the nature of Delius' final illness, and the reader is rather given the impression that he simply wore himself to a complete physical breakdown due to over-enthusiastic indulgence in all aspects of life which captured his interest. This is certainly one way of putting it. Strangely enough, Clare Delius came to much the same conclusion.

Now to the contents of the book, and it must be said straight away that here we have an almost unbelievable amount of fresh evidence about the American period. Probably of the greatest interest is Mrs. Jahoda's claim that Delius became engaged to a 15 year old girl while at Danville, and we are actually given her name and shown her photograph. (Beecham does

tell us that Delius "bestowed a ring by way of troth upon the most attractive of his female pupils" before leaving Roanoke College, but he does not state what kind of troth was plighted, and I for one did not interpret it as an engagement to marry.) The problem of the composer's supposed employment as organist in a Manhattan Church (see Beecham, p.31) is not solved, but the return visit to Florida in 1897 is again much more fully documented than hitherto. There could, of course, be people still alive who remember this trip, and so one may assume that the author has done some careful research.

We also learn for the first time of a return visit to Leipzig in 1890; of the identity of the third occupant of the house at Grez when Delius first moved in, and how all three women set their caps at him; of William Molard, one of the few composers with whom he was friendly in his Paris days; of a meeting with Stravinsky in 1912 after a performance of "Petrouchka"; and of a visit by Vaughan Williams to Delius' London flat during the First World War, at which the score of "A Sea Symphony" was played.

I was particularly interested in this author's explanation of the problematic acceptance of "The Magic Fountain" either at Weimar or at Prague in the mid-1890's. Peter Warlock originated the Weimar legend, which Beecham refuted, recounting the story of the proposed Prague production in its place. Now Beecham has been proved wrong by the recent appearance of letters from Delius to Jutta Bell, his librettist. In 1896 he informed her that the opera "is on the list for Weimar". But the Prague episode is also substantiated by letters, this time from Christian Sinding. Mrs. Jahoda assumes that Delius withdrew the work from Prague because a production at Weimar was likely to attract more attention. She gives no evidence to support this assumption, which of course implies that there was only one score in existence and that no copy could be made. Would Delius have been opposed to two productions in the same year at different European opera-houses? There is also no reason suggested as to why the Weimar production never took place.

At a number of places in "The Road to Samarkhand", reference is made to negro melodies which Delius incorporated in his works, and here we come across a curious fact. We learn from the dust-jacket that the author "has been a professional musician", and yet there are only three places where musical examples occur. Of these, the first is musically incorrect, and the third illustrates a point which is identical to one made by Peter Warlock. None is of great significance and one wonders why they were included at all.

It is quite clear that the writer has studied the other books on her subject, and very rightly so. Neither is she above the occasional "quote" from them. From time to time, however, her quoting lands her in trouble, as for instance when she misunderstands a particular writer's point, or fails to grasp the meaning of an English expression.

One or two faux pas are worth quoting. Readers of Beecham will recall the inimitable description of his first performance of "Sea Drift".



"An appraisal of a lighter sort, and which I cannot refrain from quoting, was uttered by a gentleman of the Press, evidently recruited from the Sports section of his paper for the occasion, who wrote: 'Mr. Delius seems to have exhausted the whole gamut of aquatic emotion'."

Mrs. Jahoda completely misses the point, writing: "One of the reviewers was a sportswriter filling in for an absent music critic", and goes on to repeat the quote!

Another concerns a visit Delius paid to his sister Clare in 1912. Clare, in her book, tells how he went off to Bradford one day with the intention of visiting his mother, from whom he had been estranged for many years. When he returned and was asked how the visit had gone, he admitted he had 'funked it'. From which most English readers will conclude that he lost heart and failed to confront his mother. In the present volume, however, the word "funked" is interpreted differently. The author not only implies that the visit was made, but recounts some of the things his mother said to him!

I believe it was Eric Fenby who first told us of Delius' repeated outbursts against "passage-work, mere filling-in" in the compositions of the great masters. This familiar phrase is put into Delius' mouth as early as January 1892.

"Now Delius felt his own inspiration running dry.  
In a fit of impatience he burned several of his most recent manuscripts. 'Passage work!' he told himself contemptuously. 'Fillings!' "

Here we have a recurrent point of criticism of this book. It is truly amazing how much we learn of what Delius said to himself, and even what he thought to himself. It has been suggested to me that the author originally set out to write a book for children, but was persuaded by her publisher to write a full biography; indeed, I am reliably informed that the bookshop run by the publishers stocks this volume in the Junior Department. Now one might possibly tolerate such liberties as putting words into the composer's mouth, or thoughts into his head, if the work were written for young people. But in a work that aspires to scholarship such flights of the imagination cannot be tolerated. The problem is that having seen such examples of the writer's lack of scruple, one is led to wonder just how much credence can be safely attached to the revelations of the American period. For my part, and presumptuous as it may seem, I would warn future biographers to be wary of reproducing these facts without direct evidence of corroboration.

A final comment on the actual turnout of the book. The print is eminently readable, the paper of good quality, and the illustrations copious. The latter, however, have been reproduced on the same paper as the narrative, which does not enhance their quality. I doubt whether a few pages of art-paper would have added a great deal to the cost of the book, especially if the poor musical illustrations had been omitted. The book is priced at \$4.50, which does not seem exorbitant. Certainly a work worth savouring, but with a pinch of salt.

### MIDLANDS BRANCH REPORT

We were delighted to welcome Robert Threlfall to our first Branch meeting this season on the 22nd October, 1971.

Robert came to talk about Delius' Piano Concerto - London members will remember his similar talk at Holborn on 26th November, 1970.

It seems clear that many of the uncharacteristic 'Warsaw Concerto' passages of the work were inserted at the instigation of Theodor Szanto and it appears that Delius virtually handed over the final pages to Szanto to complete the piano part as he thought fit!

Following his talk, Robert played a delightful group of piano solos by Delius, Greig, Warlock, Grainger, Balfour Gardiner, Norman 'O'Neill and Cyril Scott.

One of our members said he thought it was "quite a scoop" to have Robert at the Midlands Branch; this is true, and we are most grateful to him.

We were pleased to welcome Robert's friend, Clive Bemrose, to the meeting and also Keith Potter who, although not a new member of the Society, was making his debut at the Midlands Branch. Unfortunately, Robert Johnson has moved to Scotland and will no longer be able to attend our future meetings.

R. B. K.

## DELIUS AND BARBIROLI

by Malcolm Walker.

The original idea for a Delius/Barbirolli programme occurred to me when I was compiling the Delius discography some years ago. Then, whilst I was compiling a Barbirolli discography for Michael Kennedy's recent biography on the late conductor I soon found that Delius and his music, both in the concert-hall and on record, had played a large but somewhat overlooked part in the conductor's life. It is my wish to show to just what extent Delius and Barbirolli intertwine.

It was following a concert in the old Queen's Hall in 1914 that we first find Barbirolli overcome by the music of Delius. Many years later he recounted the occasion:

"After the overture, Delius's Dance Rhapsody was played. I had never heard of the work or its composer. I thought it was the most beautiful music I'd ever heard - it just knocked me out. At the final violin solo I was in a daze and even to-day that music still stirs me."

The strange point is that Barbirolli in fact hardly ever conducted this first Dance Rhapsody. Two years later (1917) he gave a series of modern works for cello and piano; these included works by Eugene Goossens, Debussy, Ireland, Bax and the Delius Cello Sonata. Barbirolli was then aged 16.

After demobilisation from the army in 1919, the opportunities in musical London were scarce. Barbirolli made his living playing in cafes, theatres, in orchestras, operas and chamber ensembles. It was in the latter capacity that on June 13th, 1922, Barbirolli gave the Delius Cello Sonata plus the Elgar Cello Concerto in a piano/cello version with Harold Craxton (piano). Around this time Barbirolli was the cellist in two celebrated string quartets - the Kutcher (the leader was Sidney Kutcher, who had been a fellow-student at the R.A.M.) and the Music Society. The Kutcher was founded in 1924 when they gave their first concert at the Wigmore Hall in March with quartets by Dvorak and Debussy, followed later by ones by Delius and Franck. These Wigmore Hall concerts were sponsored by John Goss and his Guild of Singers and Players who were impressed by JB's musical qualities. So much so, that when JB formed a chamber orchestra of 12 players (out of his own savings), Goss invited him to conduct it at Guild Concert, Kutcher being the leader. The first concert was a private one on October 30th, repeated a week later publicly in the Court House, Marylebone Lane.

On January 25th, 1925, the orchestra gave the first performance of Warlock's Serenade for Delius's 60th birthday. Barbirolli also made the first-ever recording of the work in January, 1927, with the National Gramophonic Society Chamber Orchestra.

In the autumn of the same year (1925) the Guild's chamber orchestra's activities were increased as a result of the new Chenil Galleries built next to the Chelsea Town Hall in the King's Road. This larger hall, which had splendid acoustics, could seat about 250 people. The music committee included Goss, Goossens, Heseltine (Warlock), Ireland, Moeran and Vaughan Williams, most of whom lived in the area. Although the concerts were not well attended the critics were full of praise and considered the orchestra produced the best string playing in London. Later, the orchestra was enlarged to include woodwind and brass so that the repertoire was broadened to include Delius's First Cuckoo amongst other works. Unfortunately, box office returns never really looked up and finally the Galleries went into liquidation and were sold. However, the orchestra remained.

Barbirolli's recording career had begun at the age of 11, his first recordings being with his sister Rosa (Rosie). These consisted of salon pieces for cello and piano and were made for the now-defunct Edison Bell company in October, 1911.

His next recordings, made between 1925 and late 1926, were as the cellist in two quartets mentioned previously. His first recordings as conductor were made for the National Gramophonic Society, whose sponsors were the magazine THE GRAMOPHONE (the editors then being Compton Mackenzie and Christopher Stone). Barbirolli's first records as conductor of the NGS Chamber Orchestra included Corelli's Christmas Concerto, Debussy's Danse sacree et profane, the Warlock Serenade and Delius's Summer Night on the River. Hardly hackney works in January, 1927! These were followed in October and December with the first ever recording of Elgar's Introduction and Allegro (the first of JB's six recordings of this work), A Purcell Suite for strings (arranged by Barbirolli), Haydn's London Symphony and a Marcello Adagio.

On January 6th, 1928, Barbirolli conducted a concert of music by Delius for the BBC with the Violin Concerto with Albert Sammons. A few days later he received a letter which from the postmark he realised was from Delius. Barbirolli was reluctant to open the letter for "I loved this music so much and if Delius himself didn't like what I'd done I thought I'd better give up". The letter, dated January 7th, read:

Dear Mr. Barbirolli,

I was very pleased with the way you conducted my music last night. I heard it fairly well.....I heard Sammon's solo perfectly, but not always the orchestra, as if they were too soft. Your tempi were perfect, just as I want them and I felt you were entirely in sympathy with the music, for which I thank you most heartily.

Yours sincerely,

(signed) Frederick Delius.

On January 17th, 1929, Barbirolli made his debut at a Royal Philharmonic Society concert (at 29, then and I believe still, the youngest conductor ever to appear at RPS concert). In addition to Debussy's La Mer (then almost unplayed and known) the concert included the Delius Cello Concerto with Barjansky as soloist. The reviews of this concert were quite superb: Eric Blom in the Manchester Guardian writing, "His performance of La Mer was a magnificent piece of work". Two years later, on January 29th, he also included a Delius work in his RPS programme - Brigg Fair - in addition to Brahms 2, two extracts from Busoni's Doktor Faust and Mahler's Kindertotenlieder. When Barbirolli made his debut with the Halle Orchestra in January 1933, his programme included In a Summer Garden.

As you will recall, Barbirolli was always a staunch if at times over-indulgent conductor of Elgar and in a letter dated May 8th, 1933, Barbirolli shows his views on both Elgar and Delius:

".....but as you know I was torn in my affections between him (Elgar) and Delius. Without in the least diminishing my love of the latter's music, I have had to confess to myself he is something of an Amateur of Genius as against a Master....."

Obviously some of you would disagree, I'm sure!

For the 1933-34 season Barbirolli was appointed conductor of the Scottish Orchestra, a position he was to hold for three seasons. His concerts included North Country Sketches, In a Summer Garden and Eventyr plus the Violin Concerto with Sammons. During the months of February and March, 1935, when Barbirolli appeared as a guest conductor in Helsinki, Leningrad and Hilversum, he included Elgar's Enigma Variations and Introduction and Allegro plus Delius's In a Summer Garden.

On May 26th, 1935, Delius's body was brought to Limpsfield. Barbirolli was one of the many musicians who attended the service.

Monday, 27th May.

".....Found I had just time before Ethel and Rae (Robertson) were due to call for me to go to the Delius funeral..... It was a lovely afternoon and I did enjoy seeing a little country and the lovely smells that came from the may and I suppose other things which, although I am so ignorant, I can appreciate to the full.....The spot they chose for Delius to rest in is so lovely that I couldn't help feeling a sense of happiness that he who had given so much loveliness of this same kind to us through his music was to be left amongst it forever. The service was very simple, just a few prayers and a small section of the Philharmonic (LPO) which played the Summer Night on the River, Cuckoo in Spring, "Serenade" from Hassan and Elegie for cello and orchestra. T.B. conducted, except for the Elegie which Beard did. The stone of the church was not the best sonority

for that music, but T.B. has lovely feeling for it, and that part of it, and his very eloquent and dignified oration at the graveside, I like to think sum up all that is best in T.B. His love and championship of Delius I am sure is absolutely sincere....."

It was in the summer of 1936 Barbirolli was appointed to conduct the New York Philharmonic, something which caused a sensation at the time. Whilst much has been written both for and against Barbirolli's New York appointment he did stay for seven seasons. His concerts included Dance Rhapsody No. 1, Appalachia (Lady Barbirolli has an incomplete recording of a broadcast performance of April 17th, 1938) and the Violin Concerto.

After the performance of the Dance Rhapsody, Percy Grainger wrote to Barbirolli (letter dated November 15th, 1937) to praise him for "such satisfying speeds, such faithfulness of moods. I know Delius's intentions very well in that work as I arranged it for two pianos, and Balfour Gardiner and I used to play it to him in that form very often and noted down his metronome speeds, etc. One might wait long to hear such a faithful, sympathetic and inspiring rendering as yours!"

Just after his appointment to the Halle Barbirolli, in an interview in New York said, "one of my most thrilling experiences this side of the Atlantic was a performance of Delius's On Hearing the First Cuckoo in Spring, played on a perfect summer's night in the Hollywood Bowl to 15,000 people listening in perfect silence."

As the older members will recall, Barbirolli was appointed conductor of the Halle Orchestra during the last war, on June 1st, 1943, to be exact. He found he had just 25 players and only 5 weeks before the first concert. He somehow did achieve this astonishing feat of creating an orchestra of 70 players in this very short time in the midst of war. The first concert took place in Bradford and included Song of Summer.

During his years with the Halle, Barbirolli gave many works of Delius:

- 1943/4 First Manchester performance of the Double Concerto (Laurance Turner and Haydn Rogerson).
- 1944/5 Piano Concerto (R.J. Forbes, the then Principal of the Royal Manchester College of Music).  
Violin Concerto (Sammons).
- 1945/6 North Country Sketches.
- 1953/4 Idyll.  
Cello Concerto.
- 1954/5 Dance Rhapsody No. 1.  
Song of the High Hills.  
Cynara.

Not a bad list really!

In 1963 our President made an arrangement for string orchestra of the third movement of the String Quartet "Late Swallows" and it was JB who gave the first performance in Texas on November 6th, 1963. He later recorded the piece.

In October, 1960, Barbirolli was appointed conductor of the Houston Symphony Orchestra. He used to spend two lengthy periods a year with them: late-October to mid-December and February to mid-April. He greatly enjoyed this association and was extremely popular with both the orchestra and the audiences. In the 1963/4 season, the orchestra's 50th, they all went on tour and it was whilst on tour that JB wrote to a Halle friend, ".....we played in Jacksonville near where Delius came in 1884 to his orange plantation.....Although he lived there only two years, when they heard the little house he lived in was in danger of becoming a ruin, a great admirer of his, a Florida lady, bought it and presented it to the Music Dept. of the University of Jacksonville.....Isn't it a splendid effort?"

And as a coda to his recording career the last works Barbirolli recorded were Appalachia and Brigg Fair, just less than a fortnight before his death.

The association between composer and interpreter lasted 57 years.

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Commercial Recordings made by Barbirolli

Abbreviations

NGS	National Gramophonic Society.
CO	Chamber Orchestra
SO	Symphony Orchestra
H	His Master's Voice (EMI Records)
V	Victor Co. (USA)
HO	Halle Orchestra
P	Pye Records
Van	Vanguard Recording Inc. (USA)
A	Angel Records (USA)
m	mono LP records
s	stereo LP records

The numbers in brackets are the matrix number for the 78 rpm records.



## 78 rpm Records

January 1927: recording location unknown.  
Summer Night on the River.  
NGS CO

NGS NGS72  
(NGS.65.EX/NGS.66.E.)

June 7th, 1929: Queen's Hall, London.  
A Song before Sunrise.  
New SO

H D1697.  
V 4732  
(Ccl6653-2)

February 16th, 1945: EMI Studio NO. 1, Abbey Road, London.  
Walk to the Paradise Garden (ed. and arr. Beecham).  
HO

H C3484  
(2ER817-I/2ER818-I)

May 1st, 1949: EMI Studio NO. 1, Abbey Road, London.  
Two Aquarelles (arr. Fenby).  
HO

H C3864  
(2EA12961-2)

February 2nd, 1950: EMI Studio No. 1, Abbey Road, London.  
Song of Summer..  
HO

H DB9609-10  
(2EA14438-3/2EA14439-2/  
2EA14440-1A)

## LP Records

June 21st, 1956: Free Trade Hall, Manchester.  
On hearing the first cuckoo in spring (a)  
Pennimore and Gerda - intermezzo (arr. Beecham)  
Lindelin prelude (a)  
Walk to the Paradise Garden (ed. and arr. Beecham)+  
HO

items marked (a) also on  
item marked + also on

P m CCL30108  
P m GGC4075/sGSGC14075  
Van m SRV240/sSRV240SD  
P m cec32019  
P S GSGC14137

LP Records (continued)

December 11th, 1956: Free Trade Hall, Manchester.

Idyll

Sylvia Fisher (soprano), Jess Walters (baritone).

HO

P m CCL30108

P m GGC4075/ s GSGC14075

Van m SRV240/sSRV240SD

August 20th, 1965: Kingsway Hall, London.

Walk to the Paradise Garden (ed. and arr. Beecham)

LSO

H m ALP2305/ s ASD2305

A m 36415/ s S36415

Irmelin prelude

LSO

recording not approved  
for issue.

July 14th, 1966: Kingsway Hall, London.

Song of Summer.

Irmelin prelude (a)

LSA

H m ALP2305/ s ASD2305.

A m 36415/ s S36415

H s ASD2642 (SLS796)

item marked (a) also on

August 6th-8th 1969: EMI Studio No. 1, Abbey Road, London.

In a Summer Garden.

Koanga - La Calinda

Hassan - Entr'acte and Intermezzo

Late Swallows (arr. Fenby)

Summer Night on the River

On Hearing the First Cuckoo in Spring

A Song before Sunrise

Fennimore and Gerda - intermezzo (arr. Beecham)\*

HO

H s ASD2477

A S S36588

item marked \* not approved for issue.

July 15th-17th 1970: Kingsway Hall, London.

Appalachia (Alun Jenkins, baritone; Ambrosian Singers).

Brigg Fair

H s ASD2637

A s S36756

Rehearsal sequence from "Appalachia"

H m ALP2641 (SLS796)

Timings

Irmelin Prelude	1957	5' 26"
	1966	5' 40"
First Cuckoo	1957	6' 09"
	1968	7' 19"
Song of Summer	1950	10' 00"
	1966	11' 13"
Summer Night	1927	5' 52"
	1968	6' 58"
Walk	1945	9' 08"
	1957	9' 21"
	1965	9' 40"
Song before Sunrise	1929	4' 50"
	1968	6' 08"

